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NOTES ON THE PSALMS.¹

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LXXVIII. Of late date, in the time of the Babylonish captivity. V. 63.

Notwithstanding the Septuagint and the Vulgate with which Gesenius agrees, I take **הַקִּלְלָן** as the Pual "praised in (nuptial) song." In the 66th verse **אַחֲוָר** means "backward;" not "in the hinder parts" with reference to 1 Sam. v. 6. Such reference is wrong, for the verse relates to the victories of Saul and Samuel over the Philistines. In the 65th verse "like a hero *overpowered* with wine," a version rightly adopted by Gesenius, Ewald, Hupfeld, and others. "*Refreshed* with wine" is incorrect. Dr. Kay, who made a version of the Psalms, for which work he was hardly competent, wrongly translates "*joyous* with wine."

LXXX. Of late date, perhaps a prayer of the people in their captivity at Babylon.

The 17th verse would have a better position after the 14th. What is the subject of the verb "let them perish"? According to the context, *the Israelites*. But this intercalation is unnatural. The beginning of the 19th verse should belong to the 18th, "thou madest strong for thyself and he will not go back from thee." The verb **נִסּוֹג** is the Perfect of Niphal, 3d person. The "Son of Man," equivalent to the Israelites.

LXXXI. This Psalm begins with an allusion to the Feast of Tabernacles, celebrated in the middle of the 7th month, that is, at the full moon of it, and called "our feast;" the Passover and unleavened bread are not referred to. In the 6th verse "when he (God) went out against the land of Egypt," as an enemy for the deliverance of his people, the language is general. "I hear a

language which I did not know" alludes to what follows, to the mysterious, divine voice which the fact imagines, and therefore clothes his ideas in the language it speaks to him. And the words thus suggested are continued to the end of the chapter.

LXXXII. This Psalm refers to oppressive, unjust kings who treated the Israelites harshly when they had power over them. That אֱלֹהִים means *kings* in verse 1 is shown by the 6th verse, where it has the same sense. Hupfeld argues that it has the sense of *angels* in this place, so that God is represented as presiding over a court of angels whom he judges, reproves, and addresses in the singular language of the 7th verse. But we agree with Gesenius that the plural Elohim never means *angels*; and cannot but think that Hupfeld's reasoning in favor of that sense is weak. Yet he is followed in the present case by DeWette and Kamphausen. The old error that Elohim means *judges* here and in Exod. xxi. 6; xxii. 8; xxiii. 28 is repeated by Lowe and Jennings. In the Pentateuch it is applied to God alone; here to kings, not to theocratic but foreign ones.

LXXXIV. The last words of the 4th verse, viz., "thine altars, O Lord of hosts, my King and my God," cannot be in apposition to the house and nests of the birds mentioned. I prefer their transference to the middle clause of the 5th verse. "Blessed are they who dwell in thy house, thine altars, O Lord of hosts, my King and my God, they will be still praising thee." Hupfeld, however, prefers to supply "but I" before *altars*, which brings out a good sense. DeWette translates אֵלַי "at thine altars," but this does not do away the difficulty, since birds *could not* lay their nests *at* the altars. See "Fresh Revision," p. 66.

LXXXVII. To the first verse belong the words which are now in the second, "Jehovah loves." "The gates of Zion" is parallel to "his foundation on the holy mountains," both meaning Jerusalem. In the 3d verse נִכְבְּדוֹת is used adverbially, "gloriously it is said of thee" (by God). In the 4th verse Jehovah himself is introduced as the speaker. The last verse as it stands says, "Singers as dancers (say) all my springs (of salvation) are in thee." There is something forced in this; and the word rendered *springs* should probably be pointed differently so as to bring out the sense, "they sing and dance, all *who dwell* in thee." So Hupfeld takes the meaning. The Psalm can hardly belong to the time of Hezekiah just after the overthrow of Sennacherib before Jerusalem, because hostile and bitter feelings of the Jews against Babylon were then entertained; rather does it indicate a time when such feelings were changed, and hopes were cherished of Babylon and the other nations mentioned being reckoned among the regenerate of Zion. The fact that Assyria is omitted among the peoples is an indication that the new Zion is referred to, so that the Psalm should be dated some time after

the return of the exiles from Babylon; not when the Assyrians were still feared and hated.

LXXXVIII. This Psalm describes the state of a cheerless sufferer who is brought very near the gates of death. It is not Messianic; a suffering Messiah being unknown to the Old Testament. Nor is there the least probability in the peculiar hypothesis of Delitzsch that Heman the Ezrahite, suffering from the disease of leprosy, was the author not only of the Psalm but of the Book of Job. There are indeed coincidences of language between the Psalm and the Book of Job, which in our opinion show that the Psalm should be dated in the captivity; the author having been acquainted with the dramatic composition of his unknown predecessor. The figurative language does not justify the assumption that the writer was suffering from a disease. The 6th verse begins, "Prostrate among the dead," etc. "My couch is," etc., as Ewald and Hitzig render, is less probable. V. 8, render, "thou hast brought down (upon me) all thy waves." Gesenius's "thou hast afflicted me with all thy waves" involves an unusual construction of the verb. Hupfeld's rendering is also unsatisfactory. V. 16, not "I have borne thy terrors *even unto distraction*," but "I must sink," "I will sink," the verb having *he* volutative at the end.

LXXXIX. A Psalm apparently written immediately before the captivity by one who speaks in the name of the whole people or of their theocratic king. V. 51. The last member is difficult and the reading should be changed, "that I bear in my bosom all (the reproach) of many peoples." כָּל before the last two plurals is unusual, but if חֲרִפַּת be inserted after it, the construction is tolerable, "all the reproach of many peoples" who are identical with "thy servants" in the first member. The Psalmist speaks as a representative sufferer. He suffers for the nation. See "Fresh Revision," p. 64.

XC. This Psalm was not written by Moses, but is of much later date. It refers to a time of national depression and calamity; either to that of the exile, or to some other period of adversity. V. 4. "When it passes; and a watch in the night." The authorized version is incorrect here. V. 5. With Hupfeld I put בִּבְקָר in the first member of the verse; "they become asleep in the morning, as the grass passes away." V. 9. "We consume our years like a whisper (or breath)." Gesenius's meaning of the word *whisper* is "thought." Others translate "a sigh," "a breath." The idea of a *low murmur* lies in the verb הָנָה the root of the noun; and there is no good reason for making הָנָה into two verbs, as Gesenius does. V. 11. Render the second member, "and thy wrath, according to the fear of thee," i. e. in proportion to the due fear of thee.

XCI. Though the beginning of this Psalm is awkward, I cannot adopt the supplement of אֲשֶׁר, "blessed is he that sits in the secret place of the Most

High, who lodges in the shadow of the Almighty; he says to Jehovah," etc., which also requires the alteration of the vowel points of אִמַּר, making them express the participle אִמַּר, instead אִמַּר the first person sing. of the Imperfect. Though this construction is favored by Symmachus, Lowth, Hupfeld, Olshausen, and Kamphausen, it introduces too violent an innovation. Notwithstanding the awkwardness attaching to the common translation and punctuation, it is better to adhere to it than to assume the omission of אִשֶּׁר.

XCIV. V. 17. כִּמְעַט means here *soon* or *shortly*. Ewald renders it badly, "vielleicht schon," *perhaps already*; and Hupfeld not much better, "um ein kleines." The beginning of the 18th verse is also incorrectly translated by Ewald, "as soon as I think." It is right in the authorized version. V. 21 should be, "they crowd against the soul of the righteous," etc. The translation "sie schaaren sich" does not give the force of the verb, which implies *hostile pressure* upon. Yet it is adopted by Ewald and Hupfeld. DeWette's "rotten sich" is better.

XCv. V. 4, "the heights of the mountains," according to the etymology, "the toilsome heights of the mountains;" as the word occurs in Job xxxii. 25 in the sense of *toils*. The root is יָעַר which Ewald arbitrarily takes to be an equivalent to יָפַע to shine, and brings out the sense "*sunny heights* of the mountains!" In verse 7 the words should be transposed so as to read, "we are the people of his hand and the sheep of his pasture." In the 7th verse, "to-day if you hear his voice, harden not," etc., should begin the 8th verse, and then אִם has its proper conditional sense; not the optative one, as it is here understood by Gesenius, "would that you heard his voice to-day."

XCvi. This Psalm is of late date, and suggests the time of the later Isaiah because of the hopes expressed respecting the subjection and conversion of the heathen. It is used by the Chronicle writer, who adapts it to David, making it a part of the Psalm he used when the ark was set up on Mount of Zion. DeWette's exposition of the Psalm is excellent.

XCix. This is a temple Psalm and probably of late date. Notwithstanding Hupfeld's objections, I take the beginning of the 4th verse to be dependent on the verb *praise* in the 3d, and translate, "the majesty of the King who loves right." The last two words of the 3d verse are parenthetical, "He is holy."

CI. This Psalm is David's composition, when he had just been established in Jerusalem as king. The second verse does not allude to the bringing of the ark into the city, but is an expression of inward longing for the presence of Jehovah. It is better to abide by the usual rendering, "when wilt thou come unto me?" than to get rid of the ejaculation; and the note of interrogation, מַה, cannot be taken as a conjunction, for it is not so used in Hebrew. Hupfeld's adducement of Arabic and Syriac interrogatives is too remote.

- CIV. The first member of v. 1 and the same words at the end of the Psalm, along with "Hallelujah," are liturgical additions by a later hand. V. 4. The translation, "who makes winds his messengers; flaming fire his ministers," is the only correct one. That of the received version and the Septuagint, the latter followed by the author of the epistle to the Hebrews, is wrong. The making of His angels into winds and fires would give an unsuitable sense to the Psalm—one that is also unnecessary to the argument of the Epistle. As to the inversion of the two nouns after the verb, which some think a great objection to the only rendering that makes tolerable sense, no grammatical rule should be taken to override good sense. Besides, rules may be violated and sometimes are so by writers superior to the present one. See "Fresh Revision," pp. 77, 78. V. 24, "thy creatures," not "thy possessions" or "thy riches."
- CV. v. 18. "Into the iron came his soul." It flattens the words to translate "he was laid in chains of iron." The Chaldee followed by the Vulgate gives the popular version, "the iron entered into his soul"; and this might be defended, adopted as it is by Hitzig and Delitzsch; but it violates strict grammar. V. 37, "and there was none among their tribes that tottered," i. e. through weariness.
- CVI. The last verse (48) was added by the compilers.
- CVII. v. 3. מִיָּם should be מִיָּמִין "from the south." 4th verse, there is no need for supplying לֹא before דֶּרֶךְ "in a waste of a way," i. e. a waste way. From v. 17 to 22 reference is to the saving of the sick, so that the paragraph beginning with v. 17 has its predicate at v. 21. One is tempted to alter אֲוִלִּים *foolish*, and different readings have been proposed, but without authority. The word here is appropriate. V. 39. A new subject is not here introduced—"And they were minished and sank," etc. The 40th verse comes in abruptly, being a quotation from Job xii. 21, 24. We may supply "This is His doing who" pours, etc.
- CVIII. This Psalm is made up of two pieces taken from others, viz., LVII. 8-12 and LX. 7-14; and the variations of the text from those of the originals are usually for the worse. If neither of the originals be Davidic Psalms, it follows that CVIII. is not; though the inscription appears to say so. The latter is very late, perhaps of the Maccabean times. V. 11, the strong city cannot be identified. The second part of the verse means, "who led me to Edom?" V. 12, "Hast not thou, O God, cast us off, and goest not forth, O God, with our armies." The English translation is wrong.
- CIX. This Psalm contains stronger imprecations against an enemy than any other. It is not Messianic; neither can the use of it by Peter, as recorded in the Acts, make it apply to Judas. And it does not suit the character of David as though he were the author speaking prophetically. In any case it is directly

contrary to the spirit of Christianity, which inculcates the love of enemies, not the cursing of them. It is an evasion of the difficulty to assume that these curses are put into the mouth of David's enemies, not of himself. The composition probably belongs to a time subsequent to David's.

CX. It is usual to take this Psalm as Messianic and to interpret it of Messiah's warfare and exaltation. The New Testament is cited as a proof of this; our Lord himself saying that David wrote it with regard to a greater than himself, that is, the expected Messiah. Again it is alleged that Peter in the Acts (II. 36) takes the Messianic import for granted. But Christ did not meddle with critical questions connected with the Old Testament, as his mission was of another character; he simply acquiesced in the current views of such questions as long as they did not affect the nature of that mission. Besides he applied more than once the *argumentum ad hominem* to his opponents, which he seems to have done in this instance. In regard to the apostles, we cannot in all cases adopt their interpretations of the Old Testament, since they were not infallible. The Psalm probably refers to the Maccabean times, and to one of the Hasmonæan princes, such as Jonathan. The 3d verse may be rendered, "Thy people are free-will offerings in the day of thy night, in holy dress; from the womb of the morning shall be to thee the dew of thy youth;" i. e. the young men of thy people should be numerous and fresh as the drops of morning dew. I do not think the reading הָרִי "mountains" for הָרָי "vestments" should be adopted; though Hupfeld, DeWette and others assign reasons for preferring it. The unusual word would be changed for a common one, not the reverse. "Holy mountains" would refer to Zion, from which the conquering army sets forth. In the 6th verse, "he has filled [the land] with dead bodies," we supply a word from the following context. This hemistic and the next, "he has shattered heads over a wide country," disprove the Messianic sense, for it is far-fetched to apply them to the spiritual triumph of Messiah over the power of sin, as Jennings and Lowe do.

CXII. 4. "There has risen in the darkness a light for the upright; [to him who] is gracious, merciful and upright." The second member of the verse is difficult. The three adjectives stand absolutely without connection with the preceding words. They might refer to Jehovah, though the last adjective does not agree with that. Probably they allude to the יְשָׁרִים which they individualize. There is no good reason for changing תִּצְוֹת (v. 10) into תִּקְוָה, with Hupfeld.

CXIII. 10. The article in הַבָּנִים (the sons) is irregular and incorrect. This Psalm with the next five made up what was called the great Hallel, which was sung on feast days, especially at the Passover; CXIII., CXIV. before the paschal meal, CXV.-CXVIII. after it.

CXV. This is a late liturgical Psalm, and was probably intended for different voices, with different music. But it is not easy to make the division. There are changes at 9-11, 12-15, 16-18. The solos of Ewald are doubtful. Hupfeld goes to an extreme in denying such change of voices.

CXVI. A post-exile Psalm, the language of one delivered from sore affliction. Vs. 10 and 11 are difficult, and have received accordingly different interpretations. I translate them thus: "I trusted [even] when I said, 'I am greatly afflicted' (referring to the language of the 4th verse); I said in my alarm, 'all men are liars.'" The authorized version is undoubtedly wrong, though it follows Luther. I cannot account for the perverted sense given to this passage by Delitzsch and Kamphausen.

CXVII. Though the first verse of this temple Psalm is referred to the Gentiles in Romans xv. 11, there is no reason for supposing that the Jewish writer had regard to such extension of free grace. Jewish particularism is not overleaped by the use of "all ye peoples," which is merely a poetical figure.

CXVIII. 27. This Psalm probably originated in the Maccabean times. Some at least of its contents agree well with the history of the heroes who fought against their enemies so courageously. Perhaps the reference is to the circumstances connected with the solemn inauguration of Simon as high priest as well as captain and governor of the Jews (comp. 1 Maccab. xiv.). The Psalm was applied to the Messiah at the time of Christ, as the citation of the 22d verse in the Gospels and Acts shows; but it is not necessary to suppose on that account that such was the original sense. "Unto the horns of the altar." Delitzsch's view is here improbable, viz., that the number of victims is considered so great that the binding of them had to go on even up to the projecting horns of the altar. It is better to take the words thus: "Bind the sacrificial victim with cords, [and bring it] up to the horns of the altar."

CXIX. This Psalm is of late date, having been composed after the return from the Babylonian captivity. It is impossible to discover the character of the writer, what was his age, or what his position. Internal evidence does not show whether he was old or young, in prison or free. He was a pious sufferer who pours forth his requests and complaints before Jehovah. The Psalm is artificial and monotonous, showing very little poetic power or originality. Its sentences are unconnected and there is no progression. The writer repeats the different expressions in which he describes the law, and grows tedious in his mechanical ogdoads. The effusions of his soul lack warmth, so that we might be disposed to attribute them to an aged teacher. V. 83. The comparison to a bottle of smoke refers to the dried up and shriveled state in which the writer finds himself. Hupfeld, after Rosenmüller, refers the simile to the ripening character of the affliction; bottles filled with wine and hung in the smoke ripening and mellowing the liquor; but surely this is an artificial conception.

V. 91, the authorized version appears to be correct here. The heaven and the earth are nominatives to the verb *stand* or *continue*. Were it not for הָיוּם *to-day*, or *till to-day* we should incline to take לְמִשְׁפָּטֶיךָ with Hitzig as a nominative; but, as the words stand, the common version is preferable. V. 147, "I am early up in the dawn, and cry." The authorized version of this member is incorrect.

V. 126 "It is time to act for Jehovah; they have broken thy law." Lowe and Jennings give incorrectly "It is time for Jehovah to work." Ewald renders erroneously and loosely, "Raise thyself, O Jehovah; it is time."

CXX.-CXXXIV. These fifteen Psalms are entitled "songs of degrees;" a very indefinite and obscure expression, the different interpretations of which may be seen in Hupfeld's commentary. The most probable sense is "pilgrim songs," i. e., odes sung by the pilgrims as they traveled to Jerusalem to keep the feasts. All are similar in language and tone, and may have been written by the same person. They belong to the post-exilic period; probably to Ezra's time or a little later.

CXX. It is probable that the punctuators took רְמִיָּה (v. 2) for an adjective, *deceitful*, and hence the pointing of the preceding word. We prefer to depart from their authority and to put the word *tongue* in the construct state; *tongue of deceit*. The third verse is different. I translate it, "What will He (God) give thee; and what will He add to thee, thou deceitful tongue?" The punishment is given in the next verse; "sharp arrows," etc.

CXXI. v. 1. "Whence shall my help come?" interrogatively. V. 3, "let him not suffer thy foot to be moved." אֵל should not be taken as לֵא, with the authorized version. To make a new question, "surely He will not," etc., with Ewald, creates linguistic difficulty.

CXXII. This is not a Psalm of David. It was written by a returned exile from Babylon after Jerusalem had been rebuilt. The chief difficulty in understanding the meaning arises from Perfect tenses of the verb in the first five verses. The poet throws himself back into bygone times when the tribes went up to Jerusalem on three annual occasions. The Perfects in vs. 2, 4, 5 should be rendered as past, *stood, went up, were set*; v. 4 should be translated "a law to Israel;" v. 6, "wish for prosperity to Jerusalem."

CXXIV. v. 3. אֲנִי. Hupfeld denies that this is an Aramæan form of אָנֹכִי; which is a hasty statement.

CXXVII. The title is spurious; nay, it is likely that the writer had in his mind the life and writings of Solomon. In v. 2 בִּי signifies *so much, the same*, "in sleep," not "by sleep."

CXXVIII. v. 2. Hupfeld transposes the two members of the verse, translating "happy art thou and it is well with thee," for thou shall eat, etc. It is too bold to make this change without the least authority. בִּי is translated *yea*

by Ewald, De Wette and others, "yea thou wilt eat it," but the particle never had this sense. The Septuagint passes over the word.

CXXXIX. v. 2. **וְ**. This particle is a connecting one. Whether it is ever adversative, signifying *but, yet, nevertheless*, is rightly denied by Hupfeld, in opposition to Gesenius, Ewald, and others. The passages quoted by Ewald, in favor of the acception usually adopted in the present and other places are not convincing (Lehrbuch, p. 856). Render "they have not also overpowered me."

V. 6, render "which is withered before it is picked up," not "before it grows up."

CXXX. This Psalm is post-exilic, but the occasion in which it originated is obscure. It is doubtful whether it refers to the time of the temple restoration under Zerubbabel. The Psalm contains a prayer for the preservation of the sanctuary and the throne of David on Zion. The writer refers back to the time when David set up the ark on Mount Zion, with which he couples the divine promises respecting the perpetuity of David's royal line. The Chronicler has incorporated vs. 8-10 in the prayer of Solomon at the dedication of the temple. See 2 Chron. vi. 41, 41.

CXXXIV. The third verse seems to be a response to the greeting of the person who speaks in the first and second verses.

CXXXV. This Psalm is for the most part a compilation from others; in addition to v. 7 from Jer. x. 13, and v. 14 from Deut. xxxii. 36.

CXXXVII. Soon after the return from captivity an Israelite gives expression to his bitter feelings against the oppressors, and expresses a strong desire for revenge. The patriotism of the Jews was impregnated with passion and hatred of their enemies. V. 5, "let my right hand forget *its power*." V. 8, "thou wasted me," "who art to be destroyed," is contrary to the form of the word. The passive participle of Qal does not admit such a signification.

CXXXVIII. This Psalm may have been sung by Zerubbabel, as Ewald supposes. It is certainly of post-exilic date. V. 1, "before the gods" means the heathen deities. V. 2b, this is a very difficult clause, meaning, perhaps, "thou hast magnified thy word (that is, the promise in 2 Sam. vii., by fulfilling it now) above all thy name;" above every other manifestation of thy name. The language is that of hyperbole; 4b should be translated "for they have heard."

CXXXIX. This is not a Psalm of David as the title says, but one of post-exile origin, as its Aramæisms show. The divine presence and omniscience of God are finely described; but the language and construction present much difficulty. V. 9. The *and* supplied in the authorized version is wrong. There is no need for any supplement; and if there were, it should be *or*, "should I settle down at the end of the west."

V. 11, 12, "And should I say; let darkness alone cover me, and the light about me; even darkness would not be too dark for thee, and night would lighten as the day; as in the darkness so in the light." V. 14, "I will praise in that I am wonderfully distinguished." V. 16, "Thine eyes saw my substance, and in thy book were they all written; days were predestined, when there was not yet one among them." The word translated *substance*, means an unformed mass, the embryo fœtus, the members of which are undeveloped; and the *days* are those of human life. Hupfeld's explanation of the verse is unsatisfactory. V. 17, "how difficult are thy thoughts, etc." V. 18, "I wake up and am still with thee," i. e. I wake up from my dreamy meditation, and am still lost in the contemplation of thee. V. 20, "they who rebel against thee wickedly; they lift themselves up in vain against thee." The words יִמְרוֹךְ and עֲרִיךְ should be changed into יִמְרוֹךְ and עֲלִיךְ. The first can hardly be the future Qal of אָמַר. V. 24, "And see if there be a way of idolatry in me, and lead me in the ways everlasting;" that is, which leads to everlasting life.

CXL.-CXLII. These three Psalms were composed after the Assyrian invasion, perhaps in the time of Manasseh, as Ewald supposes, and probably by the same author. No marked linguistic features assign them to a Davidic authorship. Psalm CXL. vs. 9, 10. The last word of verse cannot be translated, "lest they exalt themselves," or as Ewald has it, "lest they get the victory." The supplement of the word *lest* is too forced and far-fetched, but the Septuagint favors it. The verb should be joined to the beginning of the next verse and then we have the sense, "should those who compass me about lift up the head, let the iniquity of their lips cover them." Ewald's acceptance of רָאִשׁ in the sense of *poison* must be rejected, though apparently favored by *lips* in the second member of the verse. Kamphausen's comment on the passage is hesitating and unsatisfactory.

CXLI. That this Psalm is David's and was probably written at the beginning of Absalom's rebellion cannot be accepted. The attempts which have been made to explain several of its verses by circumstances in the life of David are nugatory. V. 5. Literally the last clause says, "for yet, and my prayer is against their wickednesses." The words seem corrupt, but how to restore their original form is an impossible thing. V. 6. "Their judges were cast down into the hands (power) of the rock; and they heard my words that they are pleasant." The interpretation of this language cannot but be always perplexing. Perhaps the allusion in the first member is to the overthrow of the leading judges of the people, righteous rulers hurled down the rock. In this case the hearers of the speaker's or writer's words are different persons. Ewald's translation cannot be accepted: "Their judges are thrown into the hands of the rock; and should one hear that my words are pleasant?" His

interpretation is utterly improbable. DeWette renders, "Their judges are hurled down from the rock; then are heard my words which are so pleasant;" i. e., when the judges of the heathen are overthrown, then shall those (the righteous) who share my lot, hear my words of triumph over their destruction. Jennings and Lowe give a rendering and explanation which they pronounce "the only rational interpretation;" a bold and presumptuous statement on the part of tyros, where masters fail, or withhold their hand as Hupfeld does. V. 7. "As he that plows and divides in the earth, our bones are scattered at the mouth of Sheol." This is the complaint of the people; the point of comparison being the turning over and crushing of the ground by the plow. V. 9. יָחַד. I prefer annexing this word to the first member of the verse, though it is contrary to the accents to do so; *together*. As now pointed, I take the meaning to be *wholly, altogether*.

CXLII. Not a Davidic Psalm as the inscription says, specifying it as a prayer when David was in the cave, but leaving it uncertain whether at Adullam or Engedi. V. 4, the first three words of this verse belong to the preceding one, "when my spirit was overwhelmed in me." This is followed by, "But thou knowest my path," etc. The word translated *prison* in the eighth verse, meaning *distress*, seems to have suggested *cave* in the title. V. 8, not as Jennings and Lowe say, "thou hast dealt bountifully," etc.; but, "for thou doest good to me."

CXLIII. This Psalm is an echo of several in the older books and its tone resembles that of the preceding one. Like its immediate predecessors, it must not be assigned to David. V. 3, translate, "the everlasting dead," those who are dead forever. Compare Eccl. XII. 5; Jer. LI. 39, 57. V. 6, "my soul is as a land thirsty after thee." V. 9, כִּסִּיתִי Gesenius and others render this verb *to hide*, implying flight for covert; but this signification must be rejected, especially as the verb is joined with אֵלַי *to thee*. The true reading is הִסִּיתִי with which the Septuagint and Luther agree. "To thee I have fled for refuge." V. 10, "lead me upon an even land," not "a land of uprightness." There is no need for altering אֶרֶץ into אֶרֶח, with Hupfeld, though the change is favored by the analogy of xxvii. 11 and is followed by Luther.

CXLIV. v. 2, "my people" is right. The word should not be altered into "peoples" as it is by many, contrary to the authority of the Septuagint. V. 4, "man is like the breath;" v. 14, "our oxen are heavy (with young); there is no rent (in our walls), no sallying forth." A state of plenty and peace is meant, without the necessity of rushing forth from the walls of the city to meet and repel a besieging enemy. The translation given by Lowe and Jennings is both far-fetched and unnatural, though not wholly new.

CXLIV. This Psalm is chiefly taken from former ones, especially from the xviiith. Hence it has little originality. Of course David was not the author, as stated in the title. The last part (vs. 12-15) is entirely separate from the preceding. A fragment was joined to the Psalm by some later hand, introduced by אֲשֶׁר which has no proper antecedent. The abrupt commencement has given rise to many conjectures. V. 12, "that our sons may be" is incorrect. It is better to omit the pronoun in a translation; or if it is thought desirable to represent it in English, we may supply a verb to it, "*who makes our sons,*" etc. Ewald conjectures that a later poet worked over an old poem, adding the words of the 15th verse and prefixing the pronoun. "We whose sons are as plants, etc. . . . Oh, happy is the people in such a state; yea blessed is the people whose God is Jehovah." The hypothesis is too artificial to be adopted; though he says that no other judgment can be formed of the little piece.

CXLV. The title attributes to David; but wrongly, the authorship of the Psalm, which is post-exilic. It is alphabetical, but the letter *nun* is wanting, and therefore a verse is supplied by the Septuagint and Syriac versions. There is no reason for thinking that the Psalm had such a verse at first. The 16th verse is rightly translated in the authorized version; for the noun translated *desire* does not allude to God's *good pleasure*.

CXLVI. This is the first of the five Hallelujah Psalms. The first two words, "praise Yah," are a title, not an integral part of the first verse. The final Hallelujah is a liturgical addition which is absent from the Septuagint. The language is characteristic of a late period, undoubtedly a post-exile one. The LXX. made Haggai and Zechariah its authors.

CXLVII. v. 1. "Praise Yah for He is good; sing praises to our God for He is gracious; praise is becoming." זַמְּרָה the infinitive Pi'el should be changed into the imperative זַמְּרִי and the accents altered. The Septuagint arbitrarily divides this Psalm into two, making vs. 12-20 a separate piece, and ascribing both to Haggai and Zechariah, like the cxlvith, the cxlvith and the cxxxviiith, by mere conjecture.

CXLVIII. v. 5. It is fanciful to make the *he* (in b) emphatic, as Calvin does. In v. 6 the English version is right. It is the decree which is inviolable. But Hupfeld, Kamphausen and others render, "and they (the sun, moon, etc.) do not overpass it." V. 14, the noun *praise* refers to God, the subject of praise, "He who is the praise," etc.

CXLIX. v. 9. "A judgment written," that is, God's decree. What is written in the law respecting the destruction of the Canaanites is transferred to the heathen generally; probably, however, the allusion here is not to that written law, but to the fact that God has decreed it, written it in his book as it were.

“This honor have all his saints,” in the received version, is a very doubtful rendering. When a noun is qualified by a demonstrative pronoun as here, both receive the article (comp. Deut. xxi. 3,4), which is absent from both in the present case. Besides, the noun הָרָר is specially used of the divine majesty, so that Gesenius is obliged to find another meaning for it in this place, viz. *honor*. I would therefore translate with Hupfeld.” He (God) is the glory of all His saints,” etc., the object of their glory. The conclusion of the Psalm (for the last two words are a liturgical addition) correspond to the commencement, “His praise in the congregation of the saints.”

- CL. v. 1, “praise God in his sanctuary (earthly temple); praise Him in the firmament of His power,” i. e., praise Him whose habitation is both earth and heaven.